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of colored leaves; an exigent and dainty eye in the pretty forms and faint color of the vase, and a kind of raillery in the mock severity of the incense burner. They are as playful as the *famille rose* porcelains of Kien Lung, their contemporaries and fellow works.

The pewter tea pot with channeled sides and with jade spout, handle and knob, is attributed to the seventeenth century, but might readily fall, with its extreme solidity of form and reticence of ornament, among the Sung porcelains of the twelfth century. The charm of this object obviously rests in its delightful combination of metal and stone surfaces, and in the heroic, almost architectural character of its ornament. Something of this novel ornamental mood is to be found in the two inlaid pewter salvers of the next case, with their severe edges and vigorous brass pictures. The clue of this strange subject, it may be added, is perhaps to be found in the tradition of the great Yu, who turned back the waters from primeval China.

Among the Japanese pewters, the ovoid vase with a gray, darkly speckled surface and a simplicity of line remarkable above all others, must be taken as singularly typical of that Japanese aestheticism cultivated in the Tea Ceremonies, which has evoked forms of beauty perhaps not to be equaled in taciturnity among the artistic productions of self-conscious human minds.

Somewhat less reserved, the vase in the form of a bamboo stem with brass inlays, ornamented and inscribed, nevertheless reaches a high level as characteristic Japanese invention in line and color. The audacious perpendicularity and the extreme subtlety of curve and sharpness of edge that mark the piece, combined with its noble employment of the two metals, will create an unusually vivid impression. The piece is by Muso, and the date 1851. Almost as striking and perhaps more refined, is the double basin by Suzuya Yayemon. It is said to date from 1675, is of imitable surface and color, and presents a disposition and execution of ornament beyond all praise. This ornament, by the way, is allied to earlier Chinese forms as well as to familiar European derivatives.

Other examples in the two cases illustrate under various hitherto unknown forms, the resourcefulness of the Chinese and Japanese workmen in combining pewter, nickel, and lead with brass and copper, in decorating metal by means of incision, engraving, enamel, stamping in relief and perforation, as well as through the more subtle agencies of oxidation and less definable chemical reactions. The surfaces are new to us, the objects are new, and the possibilities of an extensive but hitherto unexplored realm are opened up in a way that will probably add to the knowledge of European pewters a very brilliant Oriental chapter.

The Portrait of Miss Hill, by Copley.

Mr. George R. White has recently lent to the Museum, for the winter, the highly attractive and remarkably preserved example of the later work of Copley, which may be found on the south wall of the Allston Room. The picture has been placed among others of various dates by the same painter in the belief that the development of the artist's temperament and execution, agreeably shown by all of them, is in this example quite remarkably pointed. When the admirable tonality, graceful and even romantic execution and charming color have been enjoyed, it will doubtless be of added interest to note the early form of the artist's expression in the Colonel Sparhawk, the Mrs. Hancock and the Mrs. Skinner; the later work of the English period in the rapid and trenchant Mrs. Startin—apparently much affected by Sir Joshua Reynolds' work—and then the still later manner of the present portrait of Miss Hill, daughter of the Viscount Hill; finally, the latest of all, the somewhat elaborate John Quincy Adams of 1795. In painting Miss Hill, Copley seems to have owed to Gainsborough

the mood of flowing line and languid drawing, the shaken self-possession manifest in this nevertheless charming work.

Print Rooms.

Turner Exhibition.

A loan exhibition of great importance is about to be opened in the Print Rooms, comprising the "Liber Studiorum" of J. M. W. Turner, and a selection of engravings after that master.

The "Liber," which begins with Case 1, and forms the main part of the exhibition, was originally planned by Turner to embrace one hundred plates. After the publication of the larger part of these the work was discontinued. The unpublished plates were laid aside in various stages of completion, some never carried beyond the drawing. Naturally impressions from these unpublished plates are rare; especially proofs, or original impressions taken while the plate was still in the engraver's hands. In fact, it is not easy at present to obtain good impressions even of the published plates of the "Liber." Several impressions are here shown of almost every plate, illustrating various stages in its progress.

Broadly speaking, Turner made a drawing of each subject for the guidance of the engraver; and also etched on the copper plate the essential lines of his composition. Of these etchings Rawlinson writes:—

"It is true they are only etchings for mezzotint; true, too, that of necessity they entirely lack those effects of light and cloud, of sun and storm, which we regard as peculiarly the province of Turner, and in which his genius was supreme; but they show us his truth and freedom of tree drawing; his power of giving with two or three strokes the whole structure and nature of rocks; his consummate knowledge of the lines of water and of reflections on water, and his marvelous subtlety and harmony in composition; and these characteristics of Turner we see in the etchings all the more clearly from their extreme simplicity."

These etched plates were then finished in mezzotint by various engravers; some by Turner himself (see Nos. 28, 66, 81, among others). It may be well to state here, that the mezzotinting was done on the same plate over the etching. Mezzotinting, which may be defined as a surface process, does not interfere with the etched lines, as these penetrate the copper to much greater depth.

A few of the plates are particularly noteworthy, namely: No. 6, a, b, c, d, "Jason"; No. 9, b, "Mount St. Gotthard"; No. 14, b, "Dunstanborough Castle," "wan above the sea," in Ruskin's expressive phrase; No. 19, b, c, d, a series of proofs, the little "Devil's Bridge"; No. 23, b, "Hindoo Worshipper"; No. 25, a, b, "Hind Head Hill"; No. 28, "Junction of the Severn and Wys"; No. 30, near Blair Athol, Scotland; No. 35, "Inverary Pier"; No. 38, a, b, "Woman at a Tank"; No. 41, a, "Procris and Cephalus"; No. 45, b, c, proofs, "The Peat Bog"; No. 46, "Rizpah"; No. 52, b, proof, "Solway Moss"; No. 57, b, c, proofs, "Norham Castle"; No. 58, "Raglan Castle"; No. 66, a, b, c, etching and proofs, "Aescus and Hesperie"; No. 69, b, c, d, proofs and superb first state, "Ben Arthur."

Among the rare unpublished plates, the series of four proofs of "Sheep Washing," No. 74, is unrivaled; special mention should also be made of the etching and two proofs of "Dumbarton Rock," No. 75, a, b, c, and of a proof of "Stonehenge at Daybreak," No. 81; the latter of such extreme rarity as not to be found even in the British Museum Collection. No less noteworthy are the proofs of "The Felucca," No. 82, and of "The Stork and Aqueduct," No. 83, c. The etching of the last-named plate, No. 83, a, b, is considered by Ruskin the finest of all in the "Liber"; next to it he placed that of the "Swiss Bridge," Mount St. Gotthard, No. 78.

Of the rare series of eleven small plates engraved